



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

JULY/AUGUST 1993



HEARST CAMERAMAN "NEWSREEL (HAI-SHENG) WONG'S" SLATE.

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MEMBER,
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OF FILM ARCHIVES



FROM THE DIRECTOR

IT IS DIFFICULT TO IMAGINE THE IMPACT THAT the newsreels had on audiences from the turn of the century through the 1950s. For the first time in human history, and long before the advent of television, ordinary people could see life-like moving images of the leaders, events and social forces that shaped their lives. The newsreels were at once thrilling spectacles and informative documents, the unique fusion of entertainment and enlightenment that came to be the hallmark of modern mass culture. Although intended to be shown only once when the events were still fresh, the tens of thousands of newsreel stories now constitute a veritable treasure trove of historical documentation.

Unfortunately, much of this legacy has already been lost and much of what remains is seriously endangered—a victim of neglect, indifferent conservation, the ravages of chemical deterioration and disastrous fires. In the struggle to rescue what survives, the UCLA Film and Television Archive has a special responsibility—the legendary Hearst Metrotone Newsreel Collection, comprising 27 million feet of original footage.

In the race against time to copy the holdings before they deteriorate, the Archive has been fortunate to have had support from such partners in preservation as the Joseph Drown Foundation, the David and Lucile Packard Foundation, the Stanford Theatre Foundation, Turner Entertainment, and Ellen and Robert Little. Most recently, the Archive has received formal notification that the National Endowment for the Humanities has joined the effort with a grant of \$255,000. These funds are dedicated to selecting, preserving and providing access to original footage documenting the events and conditions leading up to World War II. The newsreels were there to record the depression at home and abroad, the rise of Fascism, the Spanish Civil War, the invasion of Ethiopia and Japan's invasion of China.

NEH's decision to support newsreel preservation is clearly a reason for celebration at UCLA, but it also establishes a number of important precedents that will be welcomed by the archival field as a whole. First, the grant signals NEH's intention to include the category of moving images alongside the preservation of more traditional forms of paper documentation. Secondly, it establishes a precedent for professional historians, archivists and documentary filmmakers to meet and establish preservation priorities. Thirdly, by interlacing the goals of preservation and access, it exemplifies how archives can effectively pursue two seemingly contradictory missions—to save and to show.

Finally, "The 1930s: Prelude to War" project serves another useful purpose as well: it provides a model for how other donors might work with the Archive to rescue the newsreel collection. We welcome proposals that target specific areas for preservation and access. Drawing on more than five thousand hours of footage shot from the late teens through the 1960s, one can identify a virtually infinite array of subjects: mass media in mass society, the automobile and the twentieth century, the history of aviation, local and regional histories, the American Presidency, multi-culturalism in America, images of women, recreation and leisure, criminality and violence, war and revolution.

We believe that the National Endowment for the Humanities has opened the door to a whole new approach to saving our moving image heritage. We invite you to join us in that effort.

ROBERT ROSEN
Director

NEWSREELS WERE AN INTEGRAL PART of movie-going in America until the 1960s. Before television, newsreels presented the public with a unique view of the world.

NEH Between 1930 and 1945, an average of 80 million Americans (more than half the population) attended the movies every week, and newsreels formed an important part of that experience.

The five major newsreel companies were

Grant

Hearst Metrotone News, Paramount News, Universal Newsreel, Fox Movietone News and Warner-Pathe News. Of these five, only Hearst Metrotone was associated with a newspaper organization, produced by journalists rather than the entertainment industry. Many

to of Hearst's newsreel reporters, notably Ariel Vargas and H.S. "Newsreel" Wong, were important figures in the history of media journalism. With vast networks of camera operators and journalists shooting footage around the globe, the newsreel companies left a rich legacy documenting events of war and peace, technological innovations and popular culture

Preserve

of the day.

In 1982, the Hearst Corporation donated the Hearst Metrotone News Collection to the UCLA Film and Television Archive. Running from 1919 to 1968, the Hearst Collection con-

Hearst

stitutes a primary document of the people, places and events of the twentieth century. Overseas events are well covered, not only by Hearst cameramen, but also through Hearst's practice of acquiring foreign newsreels for potential use. Finally, the Collection

Newsreels

is notable for an exhaustive catalog, giving access through extensive subject cross-references to the vast holdings within 27 million feet (5000 hours) of film.

This summer, the UCLA Film and Television Archive has received a three-year grant of \$255,000 from the National Endowment for the Humanities to fund a historic newsreel preservation project titled "The 1930s: Prelude to War." NEH support will make it possible

for a very important portion of the Hearst Metrotone News collection, documenting the events and conditions leading up to World War II, to be preserved and made available for research and study.

As the NEH reviewers and panelists wrote, "These newsreels, because of their scope, completeness and accessibility to scholars, comprise unique historical records." The Depression at home and abroad, the rise of Fascism and the Spanish Civil War, and Japan's invasion of China were just a few of the breaking news stories of the decade—and Hearst cameras were there to capture them all. Though the editorial emphasis often reflects American isolationist tendencies, Hearst's coverage of regional conflicts in Europe and Asia was exemplary. In contrast to later periods (such as during World War II) when the major newsreel companies pooled their footage, the material from the 1930s has a distinctive point of view, making it a truly fascinating subject of study for both historians and students of the media.

About 5 million feet of Hearst footage were shot during the 1930s, all on unstable nitrate film which the Archive has made its top priority to preserve. However, a simple year-by-year approach to preserving this newsreel material would be prohibitively costly in both time and money, so the project has been structured as an academically and archivally informed selection process instead.

The selection focuses on three distinct categories of footage from the 1930s, subject-based rather than chronological.

In the first year of the project (1993-94), "Regional Conflicts in the 1930s" will focus on localized military clashes like the Russo-Japanese War, the Sino-Japanese War, the Spanish Civil War, the Russo-Finnish War, the Italian invasion of Ethiopia and the Manchukuo border dispute. In the second year (1994-95), the emphasis will shift to "Europe Before World War II," showing the response of both major and minor European nations to economic and political instability (the Depression, the rise of Fascism) and the development of treaties, pacts and alliances in a futile attempt to keep the peace. The third year (1995-96) returns home to "The 1930s in America," surveying

the impact of domestic and international instability within the United States.

A Preservation Selection Committee composed of nationally-known film and newsreel scholars, twentieth-century historians and documentary filmmakers in addition to key Archive staff, will confer during one intensive three-day meeting each year, in order to develop selection criteria for shaping this wealth of material.

The archivists will bring

**by Cornelia Emerson
and Laura Kaiser**

their technical expertise and experience of the Hearst Collection; the scholars will contribute their knowledge of the historical period and insight into the academic use of newsfilm materials; and the filmmakers will share their familiarity with the use of archival footage in documentary production.

Six distinguished professionals and scholars have agreed to join the Archive's staff on the Preservation Selection Committee: Michael

(RIGHT) NAZIS
BURN BOOKS OF
NOTED WRITERS
IN GREAT
BONFIRE. HITLER'S
YOUTHFUL
LEGIONS GIVE
BERLIN QUITE A
SHOW TO
PROMOTE
"NATIONALISM."
MAY 24, 1933



(BELOW) H.G. WELLS
HERE WITH A
MESSAGE; FAMOUS
ENGLISH AUTHOR
ARRIVING IN NEW
YORK TELLS HOW TO
REMEDY THE
WORLD'S ILLS.
OCTOBER 17, 1931
(WELLS SUGGESTS
THAT THE SOLUTION
TO THE WORLD WIDE
DEPRESSION IS TO
PUT THE ECONOMISTS IN CHARGE
FOR 5 YEARS.)



Friend, Director of the Archive, Academy of Motion Picture Arts and Sciences; Neil M. Heyman, Professor of History, San Diego State University; William T. Murphy, Chief of the Motion Picture, Sound and Video Branch, the National Archives (Washington, D.C.); Kevin Reilly, Professor of History, Raritan Valley Community College (Somerville, New Jersey); Robert A. Rosenstone, Professor of History, California Institute of Technology; and Richard Weiss, Professor of History, UCLA. Another scholar with a background in twentieth-century political history and two documentary filmmakers will be appointed by September 1993.

(ABOVE) KING ALEXANDAR OF
YUGOSLAVIA AND FRENCH FOREIGN
MINISTER JEAN LOUIS BARTHO
MOMENTS BEFORE THEY ARE KILLED BY
AN ASSASSIN'S BULLET IN MARSEITEN,
FRANCE, OCTOBER 9, 1934.



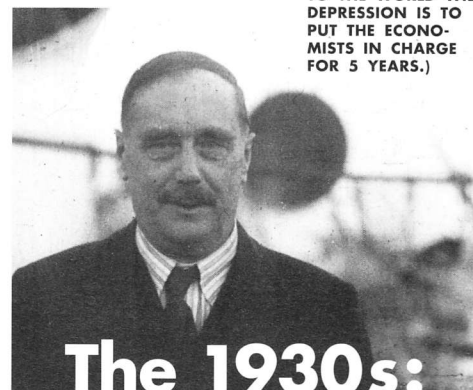
EMPEROR HIROHITO REVIEWING HIS
TROOPS AT THE HEIGHT OF JAPANESE
MILITARY POWER.

The goal is to select and preserve 37,800 feet (or 7 hours) each year, for a total of 113,400 feet (or 21 hours) over the three years of the project. This careful decision-making and selection process will result in a strong study collection, of the highest preservation quality, at a very realistic cost.

After preservation

on 35mm safety film, the newsreel footage will be fully cataloged on UCLA's ORION system. The preserved material will be accessible through the Archive Research and Study Center, and will also be made available on video format to other academic institutions, historical societies, museums and media centers nationally.

"The 1930s: Prelude to War" project represents a pioneering effort in film preservation. It attempts to preserve an enormous and vulnerable body of valuable newsreel material through a process of consensus with the academic community whom this material will ultimately serve. The Archive is indebted to the National Endowment for the Humanities for supporting this very exciting undertaking.



The 1930s: PRELUDE TO WAR

by Blaine Bartell

The NEH's decision to fund the newsreel preservation program's "Prelude to War" project is good news for many reasons. It continues a relationship begun some years ago when the NEH gave a previous grant to the UCLA Film and Television Archive to make newsreels more accessible to scholars. This new grant will focus primarily on preservation.

Another aspect which is of particular importance to the newsreel preservation program is the creation of a committee of archivists, historians and documentary filmmakers to help us in the identification of important footage in the collection, which may require more than the usual amount of research to uncover. The collection is extensively cross-indexed as well as having a complete set of summaries for all the stories that were released theatrically. But as you might expect, occasionally something falls between the cracks. An excellent example of this is footage of the aftermath of the bombing of Guernica during the Spanish Civil War, the event that inspired Picasso's famous painting. The story summary only mentions the town of Balboa, and the index card gives no cross reference for Guernica, which is only mentioned in the card's shot summary. Fortunately this was discovered during the Archive's research for the NEH grant. And it will undoubtedly be high on the list of films to be considered for preservation.

WRITING

American themes. His exploration of a documentary/narrative form of filmmaking led him to create "Glamazon," the story of Barbara LeMay, a transsexual circus performer.

ON MAY 22, AS PART OF THE ASIAN Pacific Film and Video Festival, UCLA Film and Television Archive and Visual Communications presented "Writing Into the 90s," in partnership with The Getty Center for the History of Art and the Humanities. The forum, a panel discussion on Asian Pacific American media-making, focused on fictional writing and provided an opportunity to examine the unique issues and challenges facing Asian Pacific American writers in the 1990s.

Documentarian and screenwriter John Esaki moderated the proceedings. The panel included: screenwriter Marina Gonzales ("Once a Moth"); playwright and screenwriter Philip Kan Gotanda ("Fish Head Soup," "Yankee Dawg You Die," "The Wash," "The Kiss"); screenwriter, director Kyung-Ja Lee

As the only mainstream, studio-affiliated writer of the group, Desmond Nakano had virtually never written about the Asian Pacific experience. He "thinks about story and character first," and said "the universe of film is not a place I live in or you live in; the real world has all kinds of people." Since white writers were the norm in Hollywood, he thought their cultural visions tended to dominate. Nakano was emphatic in stating that in order to succeed, an Asian Pacific American story "should reflect a larger view."

Kyung-Ja Lee, an ex-psychiatric social worker, also bases her work on deeply personal experiences and issues she feels strongly about. Her characters are "psychologically driven" and are often at cross purposes with their heritage. Lee was particularly

said she "writes viscerally...to detail the experience of herself and others (in the Philippines)." Her films also often comment on American influence in the Philippines and how it has affected the country.

The major questions asked of the panelists were: "How can more Asian Pacific American-themed films get made?" and "How can more of the community become involved in the film industry?"

Desmond Nakano commented on the recent spate of African American and Latino films being produced by Hollywood. He suggested that writers and filmmakers start with a subject, book or play that has already commanded a broad audience and attempt to bring it to the screen. He also mentioned the expansion in the cable industry and its need to fill broadcast time with new programming.

Rico Martinez introduced the idea that "the 'germs' were already in the air." It seemed obvious to him that the industry was beginning to look around for new blood in the ethnically diverse American market. To

maintain control of his films, he chose to develop the idea, then write and direct the piece. He said if an artist truly had a vision he/she should try at all costs to get the film made. Short subjects were a good place to start and even features could be made on very small budgets.

"We're on the verge of something happening," said Philip Kan Gotanda. He stated that he had been "finding a lot of young Asians who are passionate about having



("Halami," "Koreatown Blues"); screenwriter, director Rico Martinez ("Desperate," "Glamazon: A Different Kind of Girl"); and screenwriter Desmond Nakano, ("Boulevard Nights," "Last Exit to Brooklyn" and "American Me").

The panel members showed tremendous diversity in their creative output. Questions of ethnicity, class, gender and sexuality, and their influence on the artists' work, were often asked.

Philip Kan Gotanda draws ideas from his Japanese American family's experiences. He described his plays as "highly personalized." His film directorial debut "Kiss" had an all-Asian cast, but was not exclusively Asian in theme. Like all of the panelists, he was conscious of the need for more Asians to be both behind and in front of the camera, regardless of storyline.

Because of his Filipino/Latin heritage, Rico Martinez found he could rarely avoid the question, "What are you?" He realized his ethnicity was unavoidable in his work but as an artist, he felt no obligation to Asian Pacific

INTO THE 90s

infuriated by Hollywood's inability to portray Asian women as anything more than one-dimensional stereotypes. She acknowledged the only way to change the status quo was to support and call for Asian filmmakers in the marketplace.

Award-winning Filipina screenwriter, Marina Gonzales was unique among the panelists for making films exclusively in and about the Philippines. As an artist, she often had to slyly do battle with various regimes, particularly that of Marcos, in order to circumvent military censorship. She commented that to truly understand a culture "one only had to read three books: 'what they did,' 'what they said' and 'what they created as art.'" Gonzales

something to say and many are doing it through film." He saw change coming more from the independent arena, where fresh, pointed voices have a better chance of being heard.

Kyung-Ja Lee saw an avenue through Asian and Asian American co-productions. Having a good story with universal appeal and seeking financing in the Asian Pacific arena might be a powerful enough combination to attract United States distribution as well as a variety of filmgoers.

Perhaps the best words of advice were those spoken by Rico Martinez at the end of the seminar. "If you get it (make a film) first, you may not bask in the glory. If you're down with something, you do it, not by waiting or asking, you just got to do it."

by Elisabeth Greenbaum

FILMMAKER XIE FEI

discussed his latest film "Xian Hunnu" and the general state of Chinese cinema with UniCoast Radio's interviewer Felix Guo. "Xian Hunnu" or "Woman From The Lake of Scented Souls" was chosen as the Los Angeles Asian Pacific Film and Video Festival's closing night event. Highly acclaimed in China and winner of the Golden Bear Award at the Berlin Film Festival, the film found a surprisingly strong and avid audience here in Los Angeles. The interview was translated from Mandarin by June Yip, and excerpted by Elisabeth Greenbaum.

Is your new film "Xian Hunnu" primarily meant to depict the changes that economic reform in China has brought to the countryside, and the cultural conflicts that arise... For example: the traditional fate of women in China and the problem of adultery? Are you trying to weave all these stories together into one film?

The film is based on a short novel by a writer from Henan province. I personally feel that the novel captures the reality of the relative prosperity in the countryside that followed our recent economic reforms. At the same time, it also depicts the historical fate of Chinese women. We see a critique of the continuing practice of arranged or bought marriages and of the inferior status of women. Most of all, I wanted to show, through the main character of Xiang Ersao, the way human nature can be distorted but also enlightened. I wanted to emphasize that people, in order to live better and worthwhile lives, need to save themselves. We can't simply rely on society to pick us up. We must always struggle for not only economic prosperity but constant spiritual regeneration. Only continual self-salvation can bring liberty to the people. Through the film, I have tried to give audiences more things to think about.

I think anyone who sees "Xian Hunnu" will have a lasting impression of the great performances and the memorable characters. I would like to know something about how you select your actors, especially the role of the retarded son. His performance was so real.

With this story, I really wanted to emphasize good character development. My generation of filmmakers' talent lies in our strong grasp of the traditional fundamentals: developing a strong theme, using tight plot progression and memorable characters to create a more complete portrait. I thought if I could find a really good actress (to play Xiang Ersao), who could sink her teeth into the role, it would be a spectacular performance. I thought of Siqing Gaowa; it was a happy collaboration for me and for her.

In the beginning I hesitated (for the role of the son) and considered finding a real mentally-handicapped person to play the part... but I finally decided it was too complex. The actor who plays the son, Hu Xiaoguang, graduated from our film school. He took on the role as a challenge and was very committed. He even spent nearly a month in one of the special factories, observing and working with the mentally-handicapped.

In this film, the character of the young bride, Huanhuan, is extremely sympathetic, especially since she is forced to marry the retarded son. This is your second film to deal with the question of adultery in Chinese society. Western audiences have considered you a "pro-feminist" filmmaker. Would you agree with that assessment?

The truth is that China doesn't really have a women's rights movement to speak of, though

it does have a tradition of fighting for female liberation. In the cities, women intellectuals have been liberated for decades. But in the countryside, things remain very much as they appear in my film. Traditional male dominance is widespread, and even female infanticide and bought marriages still exist. It's true that there have been many changes in the surface of society, as in Xiang Ersao's becoming a boss, but in terms of husband-wife relationships, male favoritism, etc., there haven't been any fundamental changes at all. Historical progress is necessary and economic development is inevitable, but it is impossible to say whether intellectual growth will necessarily follow.

I would like to know which country's films you are most familiar with, or which foreign directors have had the greatest influence on your work?

Well, because I teach film, I have seen and discussed films from many countries. In the 50s and 60s, I'd say that the majority of foreign films were from the Soviet Union, with a few from Europe. After the Cultural Revolution, there was more diversification. We saw films from Italy, France, Germany that had a deep impact on Chinese filmmakers. Today, American entertainment films are very influential in China. There are a few American independent art films that have left an impression; but in my view, the strongest influences on Chinese filmmaking have come from Soviet cinema and European art films.

What are your thoughts on the so-called "Fifth Generation" filmmakers in China? What do you think "Fifth Generation" really means?

It refers primarily to the generation of young people who began studying and later producing films after the Cultural Revolution. Those of us in the preceding three or four generations have also been grouped in a similar fashion. Chinese history of the last 40 or 50 years has been marked by tremendous social and political upheavals and can be divided into distinct eras.

I suppose I've been put into the Fourth Generation of filmmakers. Of course, the Fifth Generation of filmmakers are all my students, so I take great pride in their work too. They are a truly fortunate group of artists because they were given an unparalleled opportunity to learn and experiment creatively. Their graduation in 1982 coincided with a huge boom in Chinese film production.

The success of Chinese films has given the world film market a burst of new energy.

Yes. Hong Kong action films are very much in favor with

Western audiences right now. I guess Hollywood is always looking for new cinematic ideas. I really think that our Chinese films are much more appealing for the freshness of their content. It's been hard to find good films from other countries, because of the economic downturn that has sapped film production. Asia, on the other hand, is economically prosperous now. People in the West feel that China's film industry must be flourishing as well. They reach that conclusion on the basis of a handful of art films that are entered into the festival circuit. Film production in China is going through tight times as well. I was lucky; I got in with Tianjin studios, a small, government-supported facility willing to take greater risks.

In your opinion, which foreign films do you think are most appealing to Chinese directors? Are there many films like yours being made in China and what are their fates likely to be?

In the current market, young people are attracted mostly to commercial entertainment films. Junior-high students worship pop stars from Taiwan and Hong Kong, so the movies that these celebrities make are always very popular. Foreign art films have never been really known or understood by a large Chinese audience. I think that the audience for foreign cinema needs to be carefully nurtured and cultivated so that in the future, there will be a knowledgeable and appreciative audience of foreign film aficionados.

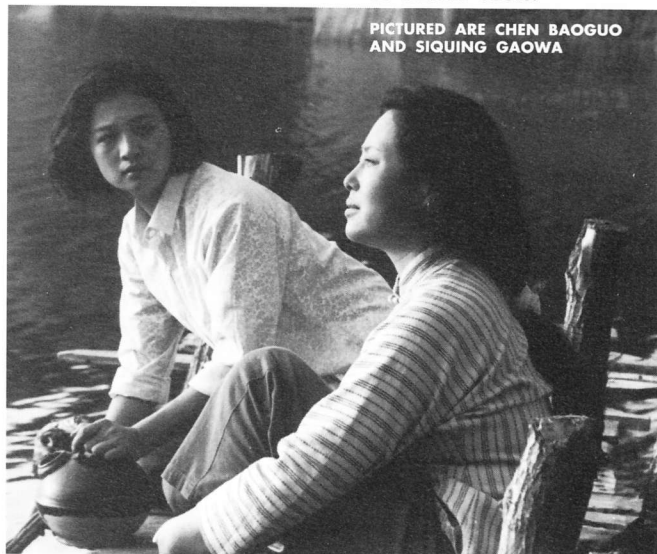
Right now we produce about 150 feature films a year. I'd say the majority, about 70% or 80%, are commercial entertainment films. That a film like mine ("Xian Hunnu") can make a profit is a rare occurrence. It's not that art films can't find an audience; a lot of it has to do with distribution. Right now our industry is in the midst of restructuring our distribution networks. We hope to be able to tap into a diversity of channels so each type of film will be able to find its own audience.

It seems a difficult task since the market is basically dominated by Hong Kong and American films.

Yes, but I think the Chinese film industry should take the present opportunity to reform and strengthen its structure, so that it will be able to maintain its own unique qualities and to continue its tradition of good filmmaking.

XIE FEI'S FILM, "XIAN HUNNU," OR, "WOMAN FROM THE LAKE OF SCENTED SOULS."

PICTURED ARE CHEN BAOGUO AND SIQING GAOWA



PRESERVATION NEWS

AFTER PRESENTING THE FRUITS OF THEIR

labors in the recent Festival of Preservation, the Archive's preservationists went back to work. Several television productions have been preserved by transferring them from the outmoded 2" videotape format to 1". "Barbra Streisand: A Happening in Central Park" was broadcast by CBS in 1968. NBC presented "The George Burns Show" as a special in 1960, with guest stars Betty Grable, Jack Benny and Polly Bergen. Also on NBC, "The Danny Thomas Special" (1965) featured Mary Tyler Moore, Andy Griffith, Carl Reiner and Mel Brooks. Also in this group are five early "College Bowl" programs from 1959-68, including the only appearance on the show by UCLA, in 1964.

In a continuing joint project with Columbia Pictures, the Archive is preserving several of that studio's films. Work has been completed on "Mickey One," Arthur Penn's 1965 feature, starring Warren Beatty, Hurd Hatfield and Franchot Tone. Future projects include "The Wild One" (Laslo Benedek, 1954), with Marlon Brando's myth-making performance; and "Husbands" (John Cassavetes, 1970), with Peter Falk and Ben Gazzara. One film preserved by the Archive some years ago is undergoing an "upgrade" in picture and sound quality (better material on such features turns up from time to time) is "Ramrod" (Andre de Toth, 1947), with funding from Martin Scorsese. Other ongoing projects: "Lucky Boy" (Norman Taurog, 1929) and "Paramount On Parade" (several directors, supervision by L.C. Janis, 1930).

FRIENDS OF THE ARCHIVE

The Archive would like to thank David Packard and our other friends at the Stanford Theatre Foundation for donating a portion of box office receipts from films borrowed from UCLA last fall. The gift will be used for film preservation. Another gift, from various donors at The Silent Society, will be used to preserve John Ford's 1922 film "The Village Blacksmith." We are grateful, again, to Mrs. Jack Oakie for her continued support. Other contributions came from former "Big News" staffer F. Jack Frost and from Helen Titus.

PARTNERS IN PRESERVATION

As part of an ongoing program to preserve our silent film heritage, The Silent Society has joined forces with UCLA Film and Television Archive by raising funds to save the final reel (the only surviving footage) of an early feature by John Ford, "The Village Blacksmith" (1922). Another current project is "His Mother's Hymn" (1913), a short subject by Alice Guy Blaché. Both will be preserved from tinted nitrate prints.

In a similar collaboration, this one to save classic animation, the International Animated Film Society/ASIFA-Hollywood, is raising funds to enable UCLA Film and Television Archive to preserve "The Sky Princess" (1942), a George Pal Puppetoon released as part of Paramount's "Madcap Models" series. This short animated film will be preserved from the original Technicolor successive exposure nitrate negative.

Already preserved at UCLA with funding from The Silent Society are two silent films shown at the recent Festival of Preservation:

"Gretchen the Greenhorn" (1916), starring Dorothy Gish, and "Bud's Recruit" (1917), the earliest surviving film directed by King Vidor. ASIFA-Hollywood has provided funding for UCLA to preserve several cartoons: "Rastus-At Court!" (1916), "Scrambled Eagles" (1921), "The Gump Review" (1926), "Farmyard Follies" (1928), "Confidence" (1933) and "Scrappy's Puppet Theater" (1937).

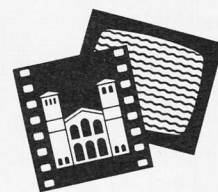
Contributions for the silent film preservation projects should be made to THE SILENT SOCIETY, c/o Randy Haberkamp, 978 S. Muirfield Road, Los Angeles, CA 90019. For the animated film preservation project, make your contribution to INTERNATIONAL ANIMATED FILM SOCIETY, ASIFA-HOLLYWOOD, P.O. Box 787, Burbank, CA 91503. The Silent Society and/or ASIFA-Hollywood will combine the gifts of many donors into one larger sum given to UCLA. Please write that you want your gift credited to "UCLA Preservation Partnership" on the memo line of the check.

All contributions are tax deductible and will be acknowledged with thanks.

The Archive Council

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.



Annual membership

in the Archive Council is at the following levels:

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\$50,000 —*Save a color film!*

Preservation Circle
\$15,000 —*Save a black&white film!*

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\$2,500

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The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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FUNDS TO COMPLETE "A DOUBLE LIFE"

Thanks to the Film Foundation and its president Martin Scorsese, the Archive has received nearly \$4,000 to upgrade its preservation of "A Double Life." This 1941 melodrama, directed by George Cukor, stars Ronald Coleman in an Oscar-winning performance as an actor whose stage role as Othello begins to take over his life. The Archive began work on "A Double Life" over ten years ago; but due to funding constraints, only the picture could be fully restored. This generous gift will allow for the creation of an improved sound track, containing significantly less noise and distortion than the one now in existence.

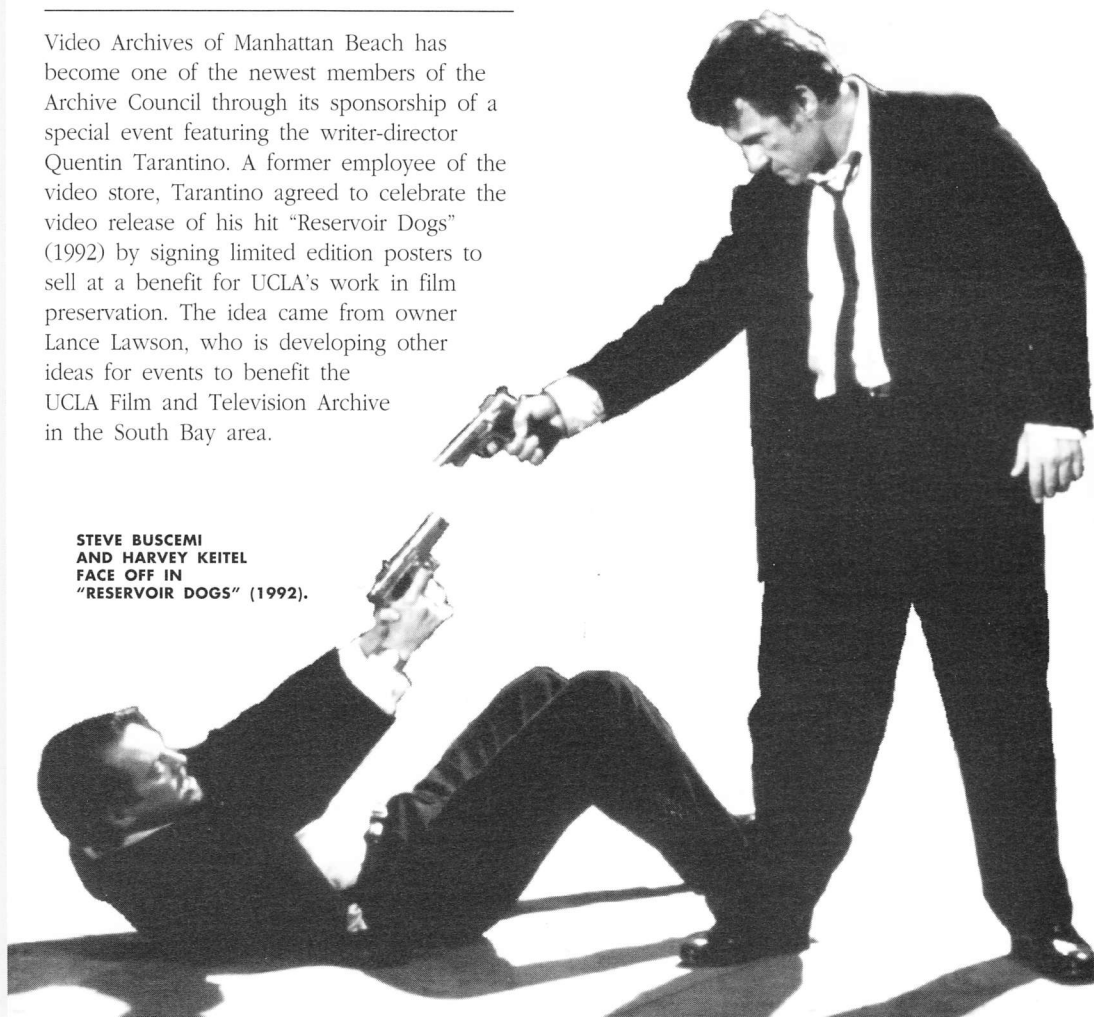
"THE SPIDER" INTO PRINT

The rare 1931 Fox film "The Spider," which the Archive had preserved only as a negative due to economic considerations, now exists also as a 35mm viewing print. The generosity of classic film fan Hugh Hefner was responsible for financing the print.

"RESERVOIR DOGS" POSTER SIGNING

Video Archives of Manhattan Beach has become one of the newest members of the Archive Council through its sponsorship of a special event featuring the writer-director Quentin Tarantino. A former employee of the video store, Tarantino agreed to celebrate the video release of his hit "Reservoir Dogs" (1992) by signing limited edition posters to sell at a benefit for UCLA's work in film preservation. The idea came from owner Lance Lawson, who is developing other ideas for events to benefit the UCLA Film and Television Archive in the South Bay area.

STEVE BUSCEMI
 AND HARVEY KEITEL
 FACE OFF IN
 "RESERVOIR DOGS" (1992).



NEW DONATION ADDED TO SONY ENDOWMENT

Sony Pictures Entertainment has made a new donation of \$25,000 toward building an endowment to fund preservation and restoration of classic Columbia Pictures films into the future. The endowment now totals approximately \$125,000.

The partnership between the Archive and Sony Pictures has generated a number of success stories including the restoration of "The Guns of Navarone" (1961), which opened the Fifth Annual Festival of Preservation last April, and "Turning Points: Columbia Pictures and the Social Film," a series presented during the fall of 1992.

The Archive's nomination of Sony Pictures Entertainment for a Medici award, given by the Los Angeles Area Chamber of Commerce, met with immediate agreement. Sony received this coveted award recognizing a business entity for its support of arts and culture at a dinner event this July.



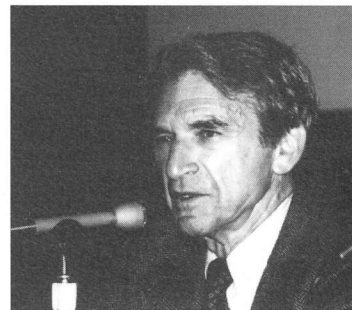
THE BIG NEWS

by Ed Carter



(ABOVE) "BIG NEWS" STAFFERS—(FROM LEFT TO RIGHT) RALPH STORY, DAN GINGOLD, PETE NOYES AND MAURY GREEN—REMEMBERING THEIR DAYS ON THE GROUND-BREAKING SHOW.

(RIGHT) SAUL HALPERT, FORMER REPORTER ON "THE BIG NEWS."



ON APRIL 22, AS PART OF ITS RECENT Festival of Preservation, the Archive held a "Tribute to the Big News." Presented in association with the Academy of Television Arts and Sciences, the evening brought together nearly forty of the original personnel who created the KNXT (now KCBS) landmark television newscast. "The Big News" was the first hour-long news program in the United States, and completely changed the face of both local and national televised news. Television Archivist Dan Einstein's introduction was followed by a screening of a 1960 sales presentation reel, and the complete "Big News" broadcast of August 13, 1965—the third day of the Watts Riots. Then, a panel of several major players in "The Big News"—director Dan Gingold, producer Pete Noyes, anchor/commentator Ralph Story and reporters Maury Green and Saul Halpert—discussed both the historical significance of the show and the differences between television news, then and now. Participating in this lively exchange were many former "Big News" staffers on hand for the evening.

Ironically, the showing of "The Big News" coverage of the Watts Riots came just a few days after the announced verdict of the second police beating/Rodney King trial. No one could miss the similarities between the unrest of 1965 and 1992, and Gingold noted that the only thing that has changed is the technology used to cover the events. This technology—including the use of videotape, especially live video coverage, was seen by many on the panel as a major reason for the decline in quality of TV news. In the past, Halpert noted, reporters gathered information, made sense of it and presented a coherent story to the public. Live reporting presents raw, unfiltered data to the audience, without the intervention of a news professional.

Green described the influence of money on TV news. Before "The Big News," station managers looked at television news (then only fifteen minutes) as a loss leader, as a necessary public service and nothing more. Soon after its inception, "The Big News" garnered huge ratings (thus profits) not only for

KNXT, but for CBS as well. Green has calculated that the net profit for CBS from "The Big News" during the early 1960s was around \$5 million a year. It brought in more money than any CBS network program, making it, according to Green, "the most valuable property on the air, in the entire world." He noted, however, that this very success has contributed to the decline of television news. It is so easy to make big money with news shows that stations now regard them primarily as income generators, and only incidentally as public service.

Gingold pointed out that if news producers and anchors do not produce high ratings (i.e. profits), their stations replace them, not allowing time to build a solid news organization with a coherent news philosophy. One of the strong points of "The Big News," according to Noyes, was that nearly the entire staff from top to bottom worked together for many years and developed a cohesive unit. Story added that "The Big News" crew were, and still are, good friends, "and not one local newscast today can say that."

Although most of the panelists decried many of the negative trends in current television news, they also provided some historical and philosophical perspective. Noyes said that

although most local news leaves much to

be desired, the proliferation of news coverage has given viewers better choices and more information than ever before. And though television news has come under fire recently for abuses such as falsification of stories and its often melodramatic style, he said that journalism has had a long history of such problems, and that TV is no better or worse than other media in this regard. Green discussed the larger implications of society's change from literate to image-based, and commented that this change was not necessarily a bad thing. Story refused to cast blame on television and television news, saying "what's wrong with TV is who's watching as well as who's making it."

UCLA's "Tribute to the Big News" demonstrated the dramatic changes in news telecasting made in the past thirty years, but also made clear the need for television preservation. "The Big News" program screened was one of five in the Archive's collection, and these may be the only complete "Big News" broadcasts that survive from over a decade of this historic newscast's output.

A BEAUTIFULLY RESTORED PRINT OF "THE GUNS OF NAVARONE" (1961) LAUNCHED UCLA'S FESTIVAL OF PRESERVATION. A NUMBER OF GUESTS FROM SONY PICTURES ENTERTAINMENT/COLUMBIA PICTURES, AS WELL AS SEVERAL CREATIVE PEOPLE ON THE FILM, ATTENDED THE GALA OPENING AT THE DIRECTORS GUILD THEATER.

(FROM LEFT TO RIGHT) ASSISTANT DIRECTOR PETER YATES; ACTOR JAMES DARREN; DIRECTOR J. LEE THOMPSON, AND ACTOR GREGORY PECK JOIN ARCHIVE DIRECTOR ROBERT ROSEN TO REMINISCe ABOUT MAKING THE MOVIE.



DEPARTMENT PROFILE:

PROGRAMMING

FILM FESTIVALS AND FILM SERIES ARE often eagerly anticipated by audiences all over the country. Los Angeles is fortunate to have a selection of cinematheques whose programming is as diverse as the city itself. Among these non-profit cinema organizations, the UCLA Film and Television Archive's programming offerings may be the most versatile, eclectic and daring in the selection of films while remaining accessible to the public.

The task of film selection is a complex and often prolonged process which cannot begin to be addressed without examining the Programming department's philosophy. In a rarified industry often subjective in nature and used to categorizing, the department's goal is for the public to look at films in a different way, to be re-introduced to old films and to be introduced for the first time to a broader spectrum of the colorful world outside the Hollywood norm. As Geoffrey Gilmore, Head of Programming, says: "That is what cinema is really an outlet for."

Only a smattering of foreign films and restored classics are screened at the requisite "art" film theaters in the Los Angeles area. As Gilmore states, "The choice of programming is to provide a range of perspective and to introduce to a general audience what hasn't yet been discovered... It is an effort to focus the public's attention that an unfamiliar film is not only of interest, it is in reality very accessible. Our choices are complex and eclectic because cinema itself is complex and eclectic. But the selections remain egalitarian in scope."

Gilmore, Associate Programmer Andrea Alsberg and Programming Coordinator Laura Kaiser work together closely to implement the programs. They seek inspiration from books, media, ideas, trends in politics, culture and society on an international scale. The department's actual day-to-day work is to gain information about classic and international cinema through constant networking, 80 to 90 phone calls a day, gleaning bits and pieces of cinema news from a multitude of sources. Both Gilmore and Alsberg travel regularly to film festivals around the globe, viewing countless films in a year's time. To quote Andrea Alsberg: "We're constantly thinking about what we'll be doing one hour from now, tomorrow, two months from now and two years from now—all at the same time."

Andrea Alsberg researches, prepares, writes and edits the film notes for catalogs ranging up to 80 pages in length, as well as generating eight calendars a year and scores of one-page mailers that accompany virtually all of the Archive programs. Kaiser's role as coordinator often includes split-second timing in getting films traveling from around the world to the Melnitz screen and other theater locations in Los Angeles. It is not uncommon

to be tracking down lost or late prints, resolving problems with customs and finding replacements for damaged prints minutes before show-time. Locating lost guest filmmakers is not out of Kaiser's realm either.

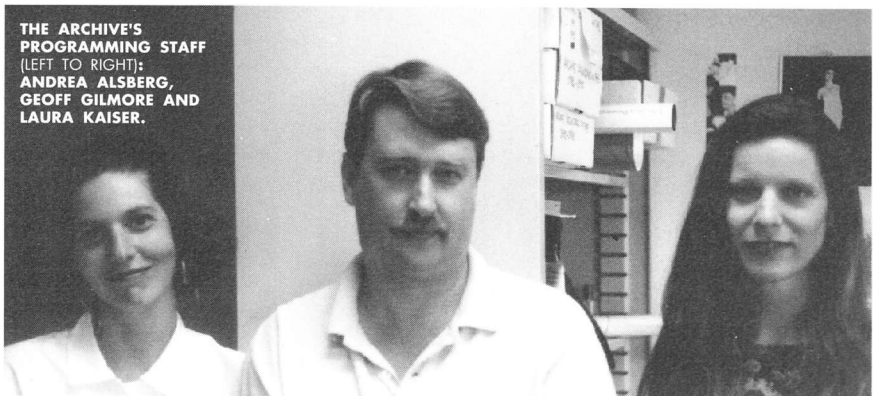
There are several different options when choosing programs. Often the programming concept will originate from the department itself, as Gilmore and Alsberg sift through thousands of notes and videotapes to choose a combination of challenging, entertaining and interesting films to screen in a particular series. To plan a department-originated program, the process usually begins one to two years in advance. Gilmore and Alsberg's attendance at film festivals and screenings allows them to get a sense of what a particular culture or country is creating in the film medium. In essence, the festival experience aids them in discovering the commonality of experience we all share. Gilmore says he "is not looking for plums and oranges when seeking diversity, but looking for the sweetest tasting plums and the most fragrant oranges." He also makes an enormous effort to find funding for UCLA's film programs from both the public and private sector, speaking to organizations and individuals all over the world.

One advantage of Programming's originating a series is the option of touring it

Film Institute and Piper-Heidsieck Champagne. "CineMythology: A Retrospective of Greek Film" is sponsored by MOMA and the Greek Film Archive. One benefit of touring programs is that they come completely curated, with their own catalogs. The Programming department secures the rights to exhibit the particular films, sometimes altering or adding to a program with more timely or rare films.

The department is sometimes approached by a foreign consulate or cultural legation, which agrees to co-present a series representing that country's films, providing yet another opportunity for a cinematic cultural exchange.

The Film and Television Archive often joins forces with other local film organizations such as Visual Communications, co-presenter of the Los Angeles Asian Pacific Film and Video Festival. Various academic departments at UCLA also actively encourage and participate in programming, as with the Film and Television Department's set of courses that ran in conjunction with the Pasolini series or the Center on Aging's support of the series on "Portraits of Aging in Cinema." There is also support from the major film studios as



THE ARCHIVE'S
PROGRAMMING STAFF
(LEFT TO RIGHT):
ANDREA ALSBERG,
GEOFF GILMORE AND
LAURA KAISER.

around the world. A tour provides filmgoers with an opportunity to see restored classics, lesser known films by famous filmmakers or films from cultures that are rarely if ever represented in the mainstream. In short, the department creates its own small but effective network of distribution. In the case of the Mexican Cinema series, the Programming department has succeeded in "rediscovering" an undervalued national cinema, exposing critics and audiences alike to the richness and variety of Mexican film.

Touring programs from other organizations represent another part of the programming effort. The "Early Hitchcock" series, an exploration of the breadth of Hitchcock's work, comes this summer from the British

seen in Sony/Columbia's recent "Turning Points" series and the lending of new prints by virtually all of the Hollywood studios for program and press screening purposes.

There are ongoing programs, such as Archive Treasures and the annual Festival of Preservation, designed to showcase pristinely restored or rare nitrate prints from the Archive's vast collection to the general public.

As Gilmore states, "Our purpose is not to lecture or intellectualize, but to bring the broadest and most invigorating programming we can to the public. We attempt to create visibility and greater awareness for all categories of film and video, to show different stories and sensibilities and hopefully to punch through the mind-set that prevents filmgoers from experiencing and enjoying the whole spectrum of cinema."

by Elisabeth Greenbaum

NEWS

TELEVISION ACQUISITIONS

Hatos-Hall Productions donated 3/4" copies of sixteen programs produced by Stefan Hatos and Monty Hall, such as "Split Second," "Your First Impression" and "Let's Make A Deal" (including versions made in Australia, Great Britain, Germany and Greece). Television news reporter Saul Halpert provided a 2" copy of his award-winning story of a 1969 farmworkers' march for "The Big News" (see report on "The Big News," page 8.) KABC donated a copy of its recent program "Fade To Black: A History of Afro-Americans in Film." Long-time Archive friend, producer Ronald Shedlo, gave eleven 16mm prints of "The Errol Flynn Theatre." Filmed in England, this series featured guest performers such as Herbert Lom, Paulette Goddard and Christopher Lee. Also in 16mm, Walter Grauman donated a copy of "Lights, Camera, Action!" a 1950 NBC talent program for young professionals. Appearing in this show are Leonard Nimoy, Elinor Donahue (Betty on "Father Knows Best") and former Archive staff member Eleanore Tanin. The Archive has acquired the KCET Collection, a massive number of programs (329 on 2" tape, 32 on 1" and 14 on 16mm) representing a broad sampling of shows, from 1965-84, produced mostly by KCET. In this collection are many examples of "Hollywood Television Theater," "Citywatchers" and Steve Allen's "Meeting of the Minds." Another local station, KSCI, gave two 3/4" copies of the Chinese language talk show, "Pei Pei's Time." Actor Vito Scotti donated five programs in which he appeared—two episodes of "Mama Rosa" (1950), one "Mysteries of Chinatown" (1953) and two of "The Rifleman."

MOTION PICTURE ACQUISITIONS

From Paramount Pictures and Films, Inc. (for inclusion in the AFI Collection), a huge number (498) of 16mm prints of films from the 1950s to the late '80s. Titles include "The War of the Worlds" (Byron Haskin, 1953); "Catch-22" (Mike Nichols, 1970); "The Duellists" (Ridley Scott, 1978); and "Witness" (Peter Weir, 1985). This represents a significant addition to the Archive's holdings of recent American studio productions. In the wake of the successful "Turning Points" series, Columbia Pictures has given thirty 35mm prints of films screened including "All The King's Men" (Robert Rossen, 1949); "Boyz In The Hood" (John Singleton, 1991); "The China Syndrome" (James Bridges, 1979); and "Crime and Punishment" (Josef von Sternberg, 1935). From another recent film series, "The French Revolution and the Cinema: A Retrospective," the Archive acquired (in collaboration with 1789-1989, The French Revolution: A UCLA Bicentennial Program) fifteen 16mm and sixteen

35mm films, ranging from "The Assassination of Marat" (Georges Hatot, 1897) to "Si Versailles M'Etait Conté" (Sacha Guitry, 1954). Ronald Shedlo provided a 16mm copy of "Expresso Bongo" (Val Guest, 1959). The National Film School of Argentina donated eleven 1/2" copies of recent Argentine films, including two Oscar nominees for best foreign film, "Camila" (Maria Luisa Bemberg, 1984) and "La Historia Oficial" (Luis Puenzo, 1985). From Dale and Berenice T. Eunson, the Archive received the collection of the late novelist and screenwriter Jay Dratler—seven 16mm prints, including copies of "The Sullivans" (Lloyd Bacon, 1944); "It Happened Tomorrow" (René Clair, 1944); and the Merrie Melodies cartoon, "Goldilocks and the Jivin' Bears" (Friz Freling, 1944).

TRAVELS

Robert Rosen and Eddie Richmond spent April 29-30 attending the FIAF Full Members Meeting at the International Museum of Photography and Film, George Eastman House, in Rochester, New York. The Motion Picture Centennial Celebration activities were discussed. International laboratory work updates, NAMID and new acquisition policies for archives were also featured on the agenda.

Dan Einstein attended the "Magnetic Media Challenge: Preservation of Audio and Videotape in Libraries and Archives" conference in Atlanta on May 21-22. The conference focused on the history, make-up and preservation of recorded materials. Robert Rosen attended the 49th FIAF Congress Executive Committee Meeting in Oslo, Norway, May 23-26. Steve Ricci joined him for the general FIAF Congress in Mo i Rana, May 27-June 3. The Congress included the viewing of recently restored Norwegian classic films as well as newer examples of Norwegian cinema. Participants were given a tour of the new archive and laboratory, an introduction to the film-related law of legal deposit of Norway and the philosophy of the National Library. There were several newsreel symposia and newsreel screenings. Workshops focused on the relation between film schools and film archives and the development of film museums.

From June 5-13, Robert Rosen and Dean Gil Cates toured Japan, to share information with Japanese colleagues on the development and implementation of state-of-the-art, cultural multi-media centers.

VISITORS

On March 25, the Archive welcomed Zhou Jun, Vice President of Shanxi, China's ChinaYellow-River Television Station. Dan Einstein gave Zhou Jun a tour of the Archive's Hollywood facility. The two discussed the international importance and implications of television preservation and the fast-paced development of the field.

On June 3, Kaoru Mizuguchi, Chief of the Film Archive and Audio Visual Section and Program Curator of the Museum of Kyoto, Japan visited the

Archive. Andrea Kalas gave him a tour of the Archive's Research and Study Center, in an effort to aid the Kyoto Museum's own preservation and film database development.

COMMERCIAL SERVICES

Users of newsreel footage provided by the Archive's Commercial Services division included the usual wide assortment of media projects. Two feature films sought this service: Hollywood Pictures' recent film "Swing Kids," about big band music in Nazi Germany; and Oliver Stone's upcoming examination of the Vietnam War from a Vietnamese perspective, "Between Heaven and Earth." Several American television documentary series also used footage. For its multi-part look at Dwight Eisenhower, "The American Experience" will use nearly eight minutes of Hearst footage. And in a fitting use of this material, the Arts and Entertainment Network's "Biography" series will air a program on none other than William Randolph Hearst. France 2, a French television network, has produced a series on African-American life in the U.S., "Black in America." Two automobile commercials used historical images—Ford included film of its founder, Henry Ford; and Mitsubishi, vintage racing footage.

SCREENINGS

Several New York area screenings highlighted recent Archive print loans. At Film Forum, "A Star Is Born" (William Wellman, 1937) ran in its Algonquin Round Table series. Another Archive-preserved film, "Glorifying The American Girl" (Millard Webb, 1929), appeared at the American Museum of the Moving Image. Symphony Space screened "The Front," Martin Ritt's 1976 film about the 1950s blacklist. In its tribute to pioneer animator Myron Waldman, the Museum of Modern Art presented nitrate prints of two Max Fleischer cartoons, "Hawaiian Birds" (1936) and "Hunky and Spunky" (1938). Two other Fleischer cartoons (both preserved by UCLA), "Any Rags" (1932) and "Dancing On The Moon" (1935), appeared at the Miami Film Festival. Atlanta's High Museum of Art programmed "The Gay Desperado" (Rouben Mamoulian, 1936). As part of its Audrey Hepburn series, the Stanford Theatre in Palo Alto showed "Funny Face" (Stanley Donen, 1957) and "The Children's Hour" (William Wyler, 1961). A celebration of the centennial of director Gregory La Cava's birth took place at The Silent Society in Los Angeles, and featured a rare screening of his first feature, "His Nibs" (1921). The American Cinematheque's tribute to Gary Essert and Gary Abrahams included "The Harder They Come" (Perry Henzell, 1975) and "The Lost Honor of Katharina Blum" (Volker Schlöndorff, Margarethe von Trotta, 1975). The Cinematheque Française included several UCLA-preserved titles in its Frank

Borzage retrospective, including "After Tomorrow" (1932), "Humoresque" (1920) and "Moonrise" (1948). In other overseas screenings, the Finnish Film Archive showed Larry Cohen's bizarre 1977 feature "God Told Me To"; and four Spanish-language Laurel and Hardy shorts were part of VIII Muestra de Cine Mexicano, Guadalajara.

ARCHIVE IN THE NEWS

The Festival of Preservation generated excellent press coverage in both print and electronic media—starting with an extended feature by Kenneth Turan in the "Los Angeles Times Sunday Calendar" on April 4. Gary Franklin's "Real News" on Channel 13 showed coverage of the festival on April 21. The cable channel "E!" Entertainment featured an interview on the larger subject of film preservation with Archive Director Robert Rosen on April 8; and MTV's "The Big Picture" has produced a similar piece on UCLA's preservation work, featuring another interview with Rosen, slated to run later this summer. "Good Morning America" showed a piece on silent movie exhibition and preservation, including footage of the Archive, on its Sunday edition on March 21. Two recent television pieces destined for audiences outside the U.S. also focused on UCLA's preservation efforts—one produced for City TV in Toronto, Canada; and another for the German-language network RTL (Radio Television Luxembourg), the largest independent television network in Europe.

STAFF NOTES

On April 1, Irene Tanaka was welcomed back as an addition to the Archive's Administration Office. As Accounting Assistant, Irene is working with Warren Thomson until mid-August to expedite the processing of various accounting functions. Prior to her previous appointment at the Archive, Irene had worked for two other departments at UCLA. On April 26, Elisabeth Greenbaum joined the Archive staff as Development and Public Affairs Assistant, acting as a liaison to the press for public programs and aiding in the research and development of grant proposals. Before joining the Archive staff, Elisabeth worked in fundraising and development at the AFI; as an account coordinator at a major Los Angeles public relations firm; and most recently in feature film development and production.

ALL DRESSED UP AND NOWHERE TO GO?

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Rene Oto, *Administrative Coordinator*
Edward Richmond, *Curator*
Christina Mehera Riley, *Publications*
Irene Tanaka, *Accounting Assistant*
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Yuell Newsome, *Newsreel Preservation Assistant*

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Geoffrey Gilmore, *Head of Programming*
Laura Kaiser, *Programming Coordinator*

RESEARCH AND STUDY CENTER

Jeffrey Allen, *Viewing Room Attendant*
Luana Almaraz, *Secretary*
Holley Hankinson, *News and Public Affairs*
Andrea Kalas, *Assistant Manager*
Lou Ellen Kramer, *Research and Outreach Coordinator*
Steven Ricci, *Head of Research and Study*

ARCHIVE

Editor Cornelia Emerson
Associate Editors Ed Carter, Elisabeth Greenbaum
Art Director Christina M. Riley

STEVEN RICCI ON FIAF EXECUTIVE COMMITTEE



ARCHIVE • July/August 1993

Steven Ricci was recently elected to the Executive Committee of the International Federation of Film Archives (FIAF) at its 1993 Congress in Mo i Rana, Norway. The Executive Committee is charged with administrative oversight and decision-making for FIAF. Its officers, who are elected every two years by the FIAF membership, thus hold significant responsibility for the direction of the organization. As the Archive's Head of Research and Study, Ricci has worked on the Federation's Programming Commission since 1990.

35MM VIEWING AT THE ARCHIVE

Being able to watch film on tape is a boon to students and scholars, but there are times when only a close encounter with the original material will do. For those times, the Archive extends a special service to researchers—the privilege of seeing a 35mm film from UCLA's vast collection on one of the two flatbed viewing machines located at the Hollywood facility. The viewing room is open two days a week, and appointments should be scheduled at least a week in advance.

The 35mm viewing room draws UCLA students and faculty, and non-UCLA researchers, in roughly equal proportions. Some come from great distances, including overseas, to view rare films which may be unique to the Archive's collection. Even requests for viewing early nitrate films can be accommodated. There is no charge to members of the UCLA community; students and scholars affiliated with other academic institutions pay a discounted rate of \$15 to see a feature film (or three shorts), while others pay a rate of \$25 for a feature-length session. An Archive employee is on hand to handle the technical aspects, so the researcher is free to concentrate on the film itself—up close and personal. **Contact Lou Ellen Kramer at the Archive Research and Study Center (ARSC) at 310-206-5388 to set up an appointment.**

LACMA'S RONALD HAVER

The Archive is saddened by the recent death at the age of 54 of Ronald Haver, director of the film department of the Los Angeles County Museum of Art for the 20 years since its founding in 1972. He was best known for his search for missing footage and then his meticulous restoration of George Cukor's 1954 musical version of "A Star Is Born," which reopened at New York's Radio City Music Hall in 1983. Later, he recounted the adventure in his 1988 book, "A Star Is Born: The Making of the 1954 Movie and Its Restoration." Another important publication was "David Selznick's Hollywood" (1980). Haver's many contributions to film exhibition, preservation and scholarship will be long remembered.

"DEAR ANTONIONI... THE COMPLETE Works of Michelangelo Antonioni," a retrospective of the great director's work, screened in Melnitz Theater from February 6-28. On February 27, as part of this series, the Archive presented "The Vision of Michelangelo Antonioni," a symposium of critics and scholars, with Antonioni himself gracing the proceeding. Introduced by Archive Director Robert Rosen, the distinguished panel included moderator Geoffrey Nowell-Smith, past visiting professor at UCLA, who is currently working on a book on "L'Avventura"; Marsha Kinder, professor in the Department of Cinema and Television at USC; Marga Cottino-Jones of UCLA's Italian Department; and Peter Wollen, professor in the Theater, Film and Television Department of UCLA, and co-writer of "The Passenger." (The film's other writer, Mark Peploe, was also in attendance, and added his perspective on working with Antonioni.)

Nowell-Smith gave a short overview of Antonioni's early career, and described several salient features of his work. Unlike all but a very few directors, Antonioni makes the experience of space and time an integral part of the experience of the film. Every shot in his films is grounded in the physical space of the narrative, the landscape. As he almost always uses actual locations instead of studio sets, all "land-

ANTONIONI

scapes," even interiors, provide significant meaning. Nowell-Smith then discussed what he called "the moment"—a decisive point upon which each film hinges dramatically. This is a small gesture or bit of dialogue which intimately reveals the true character of previously unknown personalities. He also touched on the implicit political qualities of the films, in their refusal to present dominant cultural meanings and codes.

Cottino-Jones continued with this theme—Antonioni's challenging of classical narrative structure. Even his early films were "deconstructive of the dominant cinema codes of identification between film and spectator." These dominant codes created audience passivity and reinforced social and political relationships of the status quo. Antonioni's films break traditional patterns of editing, composition and character development, so disrupting the viewer's passive acceptance of "normal" meanings. According to Cottino-Jones, Antonioni is unique in his use of so many female protagonists. He has said that he wants to look at the world through a woman's viewpoint, and the

men in his films are often weak, unreliable and irresponsible. However, though the women are usually rich or successful, they either lose their position or perish. Thus neither male nor female viewers can sympathize with these characters, and are forced to decode the films' information beyond mere plot and dialogue.

This move away from classical narrative, and Antonioni's concentration on representation through gesture, movement and behavior, make him a "high modernist auteur," said Kinder. With these

non-traditional methods, he is able to reveal the inner lives of his characters. She noted that although the protagonists are alienated from their environments, the lonely vistas, empty streets or crowded rooms provide an objective correlative to their internal states. His films often feature several narrative attributes of film noir—a man whose masculinity is in crisis (though normally an artist instead of a detective), pulled into a web of corruption, involved with a woman he cannot control and investigating her husband, lover or father.

All great artists create at least one trilogy, stated Wollen, and Antonioni has produced two. The first—"L'Avventura" (1960), "La Notte" (1961) and "L'Eclisse" (1962)—was Italian-centered and in black and white. The second—"Blow-Up" (1966), "Zabriskie Point" (1969) and "The Passenger" (1975)—was cosmopolitan and in color. He noted Antonioni's patient and accurate observation of people, people who have lost touch with familiar routines and lack clear goals. Wollen elaborated on a theme which others on the panel touched on—the careful and often lengthy process Antonioni goes through to observe his characters. "This loving patience—waiting and observing—are the vital signs of Antonioni's cinema," said Wollen, and the audience must exhibit this loving patience as well to understand his films.

Though unquestionably one of the great bodies of work of the post-war period, Antonioni's films lost favor with the critical establishment in the 1980s, as modernism made way for post-modernism. But as this panel discussion, the lively question-and-answer session and the very warm reception given Antonioni showed, scholarly interest in the master director has definitely revived. This event was co-sponsored by Cinecittà International with the support of the Ministero Del Turismo e dello Spettacolo in collaboration with the Italian Cultural Institute and the Italian Culture Foundation, with special thanks to Alitalia Airlines.

by Ed Carter

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